DOCUMENT RESUME

ED 252 439 SO 016 006

AUTHOR Franklin, Edward; And Others
TITLE Food: Images of America. Social Studies Unit, Elementary Grades 2-6.
INSTITUTION Chevron, U.S.A. Inc., San Francisco, CA. Chevron School Broadcast.
PUB DATE 81
NOTE 35p.; For other kits in this series, see SO 016 004-007. Reproductions of filmstrip frames may not reproduce clearly.
AVAILABLE FROM Community Programs, Chevron U.S.A. Inc., P.O. Box 7753, San Francisco, CA 94120. Kit containing 1 filmstrip, audiocassette, teacher's guide, and wall poster (free).
PUB TYPE Audiovisual Materials (100) -- Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *American Studies; Discussion (Teaching Technique); Eating Habits; Elementary Education; *Food; Foods Instruction; *History Instruction; Instructional Materials; Social Attitudes; *Social Studies; *United States History; Units of Study
IDENTIFIERS Food Preferences; *Food Production

ABSTRACT

Designed to accompany an audiovisual filmstrip series devoted to presenting a visual history of life in America, this guide contains an elementary school (grades 2-6) unit on American food over the last century. Using authentic visuals including paintings, advertising, label art, documentary photography, and a movie still, the guide offers students a look at the changes in eating habits, in food technology, and in attitudes toward food in America over the last 100 years. Beginning with the motive for European exploration (spices), the materials trace the development of food production throughout the 1880's and on to the present. It also presents an introduction to material covered in the filmstrip, suggestions for classroom use (e.g., preliminary discussion, pre-teaching for visual appreciation, vocabulary pre-teaching, and history review), the script, reproductions of filmstrip frames, follow-up points for discussion, follow-up student projects, notes on the visuals, a glossary of unfamiliar terms, a list of 23 rcommended references, and historical notes. (LH)

**********
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
**********

# FOOD

## IMAGES OF AMERICA

ED252439

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☒ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

E. H. Franklin

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 016 006

Chevron School Broadcast

SOCIAL STUDIES UNIT
ELEMENTARY
GRADES 2-6

**CHEVRON SCHOOL BROADCAST**
**IMAGES OF AMERICA**

# "FOOD"

This is the fourth program in the filmstrip series "Images of America," a visual history of the past hundred years. The series is meant to supplement regular courses of study, and this edition is designed for elementary schools, Grades 2-6. Art, historical narrative, and music are all used to tell this story of American food over the last century. No healthy child is disinterested in food, and this program should encourage students to examine more carefully a subject they may take for granted.

Grades 2-4 will enjoy looking at the visuals and seeing how our methods of storing and preserving food have changed over the years. Grade 5 should find the program an engaging companion to their study of U.S. History. "Food" should encourage Grade 6 to examine the enormous impact other cultures have had on everyday American meals. All grades will be exposed to the various visual media, and will get some notion of the role these media play in American eating habits.

These public service programs are distributed without charge. We welcome comments and suggestions from educators, since we would like to make this series as useful a classroom aid as possible.

Edward Franklin — Producer
Mariah Marvin — Co-Producer
Rachel Thompson — Co-Producer

Cover Design — Pat Bruning
Art Layout — Charles Berry
Audio — Phil Edwards Recording

Chevron School Broadcast
595 Market Street
San Francisco, CA 94105

Copyright 1981 by Chevron U.S.A., Inc. All rights reserved under International and Pan American copyright conventions. Printed in U.S.A.

**CONTENTS OF THIS GUIDE**

MATERIAL COVERED IN "FOOD" ..... 3

SUGGESTIONS FOR CLASSROOM USE ... 4

Preliminary discussion

Pre-teaching for visual appreciation

Vocabulary pre-teaching

History review

SCRIPT OF "FOOD" ..... 6

PICTURE SOURCES AND CAST ..... 23

FOLLOW-UP: POINTS FOR DISCUSSION .. 24

FOLLOW-UP: STUDENT PROJECTS ..... 25

NOTES ON THE VISUALS ..... 26

GLOSSARY ..... 30

RECOMMENDED REFERENCES ..... 32

HISTORICAL NOTES ..... inside back cover

## MATERIAL COVERED IN "FOOD"

"Food" is the fourth program in the series IMAGES OF AMERICA. By using authentic visuals, it offers students a look at the changes in eating habits, in food technology, and in attitudes toward food in America during the last hundred years. The program uses paintings, advertising, label art, documentary photography, a movie still, and photographs shot expressly for the filmstrip—a variety of visuals to engage the students' imagination.

"Food" begins with the motive for European exploration—spices, and moves quickly to 1880, when America was producing food from sea to shining sea, and getting it from the sea itself, as well as from rivers and lakes.

Most Americans still lived on farms a hundred years ago, and the food that came to the table was usually grown and prepared there on the farm. But more and more people were moving from the farms to the towns and cities, lured by a dream, though what these young farmers found in the towns was not quite so idyllic, nor was the food quite so fresh.

Other people on the move—frontiersmen, cowboys, miners—had to be fed, too. There were few luxuries on the frontier, though there were luxuries in the big cities for those who could afford them.

Trains, which had just recently begun chugging across the plains and over the mountains, made possible an exchange of foods between east and west. At first, train passengers had to eat in station restaurants, but then the trains put on dining cars.

The trains developed refrigerator cars, to carry meat from the slaughterhouses of Chicago, and drying fruit became an important commercial venture. So industry was finding ways to preserve food, make it portable, and make it sell. Packaging and promotion came in arm in arm, and labels were works of art.

Some packaging involved new processes, such as Borden's condensing process for milk, which soon led to condensed soups, a staple on modern American kitchen shelves.

In the past, the milkman and the iceman came to the door. Iceboxes gave way to gas refrigerators, which in turn gave way to today's refrigerator/freezer, the source of a whole new industry, frozen food. Stoves have changed, too, but so have our meals, reflecting the many cultures that have gone into making American cooking the most varied in the world.

Corn has run like a theme throughout American history, from the diet of many Native Americans to the popcorn in movie houses.

Hunger has also been around since the beginning. Hunger can cripple, but so can malnutrition from the wrong food. Much of our food processing is done at the expense of nutrition, and perhaps we should start all over, with amber grain, fruit from the plains, some good fresh eggs, and see where we go from there.

## SUGGESTIONS FOR CLASSROOM USE

"Food" may be approached at any level of complexity, depending on class level and the amount of time the teacher wishes to give it. This guide is designed to help develop the ideas presented in the filmstrip, and to supply additional information that may be of interest to the teacher or to the students. The script, with reproductions of the filmstrip frames, begins on page 6. The follow-up activities include points for discussion (p. 24) and student projects (p. 25). Notes on the visuals used in the filmstrip begin on page 26. They give information on the media and additional notes on the content of particular frames. A glossary of unfamiliar terms, on page 30, is followed by recommended references, page 32.

The activities suggested below are intended to prepare students so that their experience viewing the filmstrip may be enhanced.

**Preliminary discussion:** The class might go over the following questions as a warm-up for viewing the filmstrip:

- Why do you eat?
- Do you eat certain things just because your parents tell you to? What would you eat if you had your own choice? Could you have had it 100 years ago?
- Do you know where the food you ate last night came from and how it got to you? Was any of it fresh?
- Do things that are good for you make you feel better?
- Do you think that what you've eaten in the past few hours has anything to do with how you feel this minute?
- Have you ever seen vegetables growing? Have you ever seen a cow being milked?

The class might discuss why preserving food has been one of humankind's interests from the earliest days. Each might imagine that he or she is a member of a small group of hunters, many days' journey from their home village, where their families wait for them to return with a supply of meat. They have just pursued and killed a huge animal, perhaps a buffalo. How will they carry the meat? How will the village keep the meat through the winter? Then the students might consider the foods in their own kitchens at home. What keeps them from spoiling within a few days?

For many young Americans, the taste of fresh food is a novelty. And even those foods they eat fresh, such as eggs and tomatoes, may have been produced in such a way that they have little flavor. The class might be polled to see if any students have eaten fresh-picked farm food. Have they ever picked berries themselves? Have they noticed a difference in the flavor of homegrown food?

Students might make up a typical Sunday dinner for a farm 100 year ago—say, ham, bread and butter, potato salad, green beans, milk, and cherry pie—and then see if they can list the chores that would have gone into such a meal. (Chopping the wood for the stove; feeding the hog, killing it, and smoking the ham; plowing, planting, hoeing, and weeding the vegetable garden; feeding the chickens and collecting the eggs; digging potatoes and picking the beans; feeding and milking the cow, separating the milk, churning the butter; picking and pitting the cherries; bringing in water for cooking; and then baking the ham, baking the bread, hardboiling the eggs and chopping them, boiling the potatoes, baking the pie, cooking the beans.) Students then might consider what time and effort go into the preparation of the meals they have at home. What do the members of their families do *instead* of all these chores?

**Pre-teaching for visual appreciation:** Many of the visuals in the filmstrip are promotional—advertisements or labels or bright packages. What do the students think about food advertising? Do they see food ads on television? Have they ever asked their parents to buy something they have seen advertised? Does an advertisement really say anything about the quality of the food? They might be encouraged, as they look at the filmstrip, to see if any of the visuals make them hungry, and then ask themselves why.

One of the artists in the filmstrip is a remarkable photographer named Chansonetta Emmons, who took photographs of daily life in rural Maine around the turn of the century. She was aware that things were changing, and that she was recording scenes, however ordinary, that would soon be seen no more. The students might consider what they would like to record in their daily lives that may soon disappear.

**Vocabulary pre-teaching:** Most of the terms used in the filmstrip are within the average elementary school student's daily experience, but some vocabulary preparation might make the program more easily understood. Key words for pre-teaching are—brand name, condensing, Great Depression, homesteaders, immigrants, luxuries, mass production, packaging, portable, preserve, and promotion. These might be presented in sentences that suggest their meanings, then volunteers might guess at their meanings, other volunteers might check the definitions and report to the class, and then students might try to use the new words in original sentences. (The glossary, on p. 30, has definitions of words and phrases that might be unfamiliar, including these.)

One term that is not heard in the filmstrip, but that underlies much of the story, is "nutrition." Students might learn the meaning of "nutrition" (being nourished; the processes by which we take in foods and process them to promote growth and general health) and "malnutrition" (literally, bad nourishing; undernourishment because of too little food or the wrong kind of food). They might consider the difference between occasional hunger and malnutrition. Why is it possible for someone who eats a lot to suffer from malnutrition?

**History review:** A review of some major changes that were taking place in America a hundred years ago may help the students appreciate the story told in the filmstrip. The following were having an impact on the way food was grown, stored, and sold.

- new farm machinery was making single-crop farming more popular
- people were moving from the farms to the towns and the cities
- the "germ" theory in medicine was taking hold in people's minds, paving the way for interest in sealed containers
- railroads were now crossing the country, so that food and goods could be exchanged from one coast to the other
- immigrants were bringing their food traditions with them, adding to the varied diet in America
- the passion for new ways of doing things and new inventions, which swept the country at the time, was put to work on food production, preservation, and packaging
- new methods of printing made it possible to print mass-circulation magazines, opening up a new advertising medium
- railroads were taking those magazines all over the country, establishing national brand names

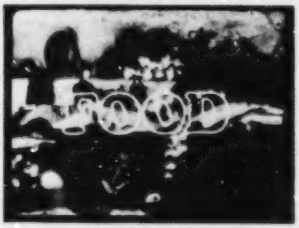
## SCRIPT OF "FOOD"

1.

2.

NARRATOR: When you come right down to it...excuse me. (SWALLOWS)

3.



When you come right down to it, European explorers came to America because of bad meat.

4.

They were looking for spices...

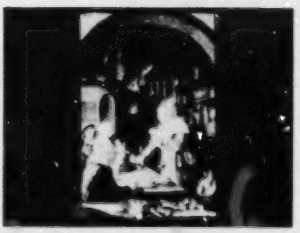
MAN: Ginger root...

WOMAN: Pepper corn...

MAN: Cinnamon bark...

NARRATOR: Ships were sailing the seas looking for spices for European shops.

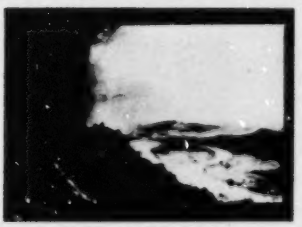
5.



WOMAN SHOPKEEPER: A tasty sauce, plenty of spice, and you will see that last week's goat will taste as fresh as newly-killed.

NARRATOR: Columbus sailed west, seeking the spice islands of the east, and landed near America instead. No spices to speak of, but in a few hundred years...

6.



WOMAN: Amber waves of grain...

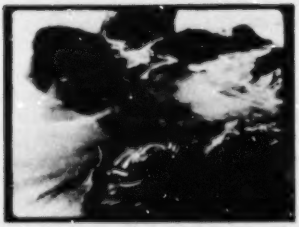
MAN: Fruited plains...

NARRATOR: By 1880, America was producing food from sea to shining sea.

7.

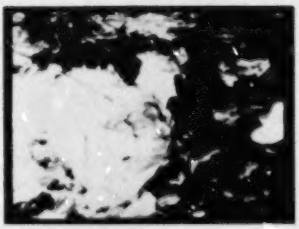
NARRATOR: And getting it from the sea itself. New England had lived on fish from the beginning.

8.



Now the western shores were giving up their abalone and crab and sardines.

9.

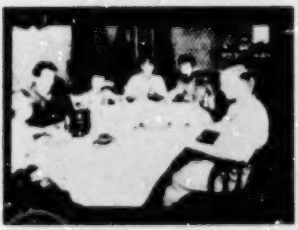


And fish could be taken from the rivers and lakes, a favorite lazy pastime for young Americans.

10.

Most Americans still lived on farms a hundred years ago. This painting shows the way the farmers were called from the fields for dinner, a dinner that came directly from the farm itself.

11.



In the past, food that came to the farm tables the farmers themselves prepared. They grew the wheat and baked the bread.

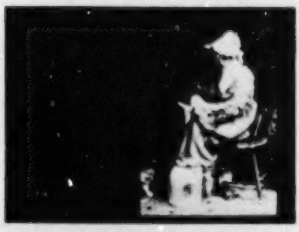
12.

Fed the chickens, gathered the eggs.

13.

Raised the hog, slaughtered it, cured the ham, pickled the feet, salted the bacon.

14.



Milked the cow, made cheese, churned the butter.

15.

Grew the fruit that went into their pies. And so on, from dawn till dinner.

16.

But more and more people were moving away from the farms to the towns and cities.

HAMLIN GARLAND: The move to town promised to translate us from the farm to a new and shining world,

17.

a town world where circuses, baseball games and county fairs were events of almost daily occurrence.

NARRATOR: What these young farmers found in the towns was not quite so idyllic, and the food was certainly not quite so fresh.

18.

People were moving west, too. This frontiersman has shot a bird for supper – a romantic view, for the trails were also littered with empty sardine cans.

19.

Cowboys were fed from chuck wagons that followed the n on their cattle drives.

COWBOY: Danged bronc came to breakfast, too.

NARRATOR: A good cook was the hero of the camp.

20.

SAM COOK: The best thing about a cattle stampede happened on the morning after, when the sun came out bright and clear...and the tired and hungry boys came straggling into camp. It was to hear the cook yelling:

COOK: All set, fellers! Come and get it!

21.

NARRATOR: There were others out there, too, without cooks. Miners sprinkled throughout the west...

22.

And up into the Alaskan Yukon. Many of them carried a yeast that could be used as a bread starter.

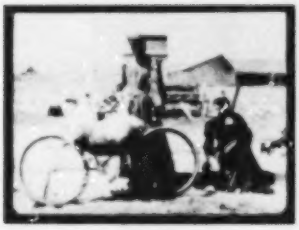
23.

They get their nickname from that bread –"sourdough."

24.

ROBERT SERVICE: There we lived in dark and dwarfish cabins, living on (canned) tomatoes, beef embalmed and sourdough bread, on rust, beans and bacon furred with mold.

25.

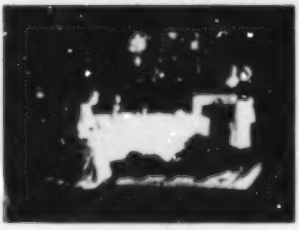


NARRATOR: There were few luxuries on the frontier, even for homesteaders. People still hunted for their food, like these women in Colorado who used their bicycle to carry home the deer they'd shot.

26.

But at the same time, there were luxuries in the big cities for those who could afford them.

27.



28.

WOMAN: Oh, I've had my likeness taken before.

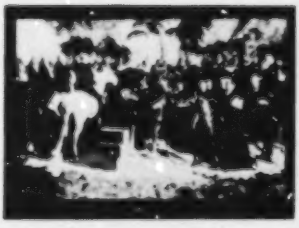
WOMAN: This is a lark, isn't it?

WOMAN: Why doesn't he snap the picture?

WOMAN: I declare I'm turning to stone.

PHOTOGRAPHER: All right, ladies, keep holding it, there!

29.



NARRATOR: At this dinner for the New York Riding Club in 1903, the men had little tables attached to their saddles, while the horses ate from troughs on the floor.

30.

For some on the California coast, meals of bread and boiled bear's paw of the old sourdoughs...

31.

had given way to hotel banquets...of lobster, and veal, and vanilla souffles.

32.

Delicacies could be brought west on trains that had begun crossing the plains and chugging over the mountains.

33.

And fruit from California could be loaded on board, headed east. But in the meantime, what did the passengers eat?

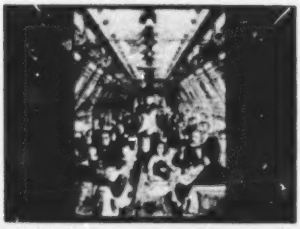
34.

CONDUCTOR: All aboard!

WOMAN: William! Will you come on? Train's pulling out.

NARRATOR: Stations had restaurants where passengers would grab a meal while the train waited for them.

35.



Then the trains put on dining cars.

36.

WOMAN: There was a magic in watching the land slide by your window as you dined in perfect comfort. And the service was impeccable.

37.

NARRATOR: The railroads also developed refrigerator cars, to ship beef and pork from the slaughterhouses of Chicago to the markets of the east.

38.

And the ancient idea of drying fruit had become good business. So industry was finding ways to preserve food, make it portable, and make it sell.

39.

A hundred years ago, most groceries were still set out in open bins.

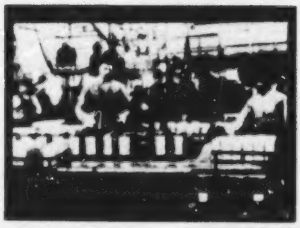
WOMAN: That'll be 16 cents, Mr. Harris.

HARRIS: Well, now, just got fifteen. Till Tuesday the penny, Mrs. Wagner?

WOMAN: Till Tuesday, that's fine.

NARRATOR: Slabs of butter were wrapped in old newspapers, and crackers might come sprinkled with dust.

40.



But sealed containers could protect the food, and there on the tin or the box was the brand name.

41.

In fact, the name went home and sat on the shelf for all to see.

WOMAN: And I'll have one of those "Chariot" tins, please.

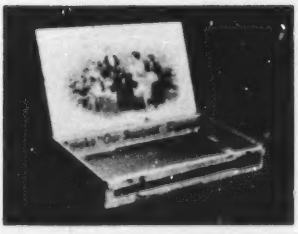
42.

NARRATOR: Packaging and promotion came in arm in arm.

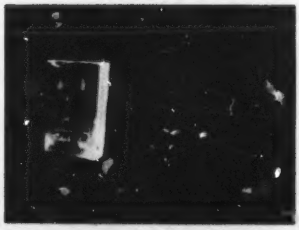
43.

Labels were works of art.

44.



NEW YORK SUN: The label is often better than the cigar.

45. 

NARRATOR: Machine-made paper boxes and folding cartons...

46.

Glass bottles went into mass production in 1899. Advertising, and brand names, went national.

47.

This 1917 ad was published in a national magazine, and kicked off the first mass advertising campaign.

48.

In the Great Depression of the 1930s, money for advertising dried up, so the packages themselves had to do the selling.

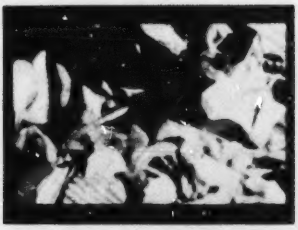
49.


Here's Jello in the 1950s. As time went on...

50.


The packages became more and more important to attract the eye of the buyer.

51.



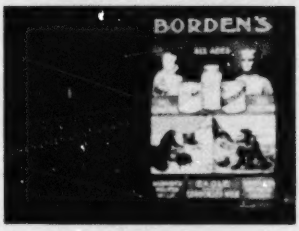
Sometimes the package may cost more than what's in it.

52.

Some packaging has involved new processes. In the middle 1800s, an enterprising man named Gail Borden looked at his shrinking world:

BORDEN: The world is changing in the direction of condensing.

53.



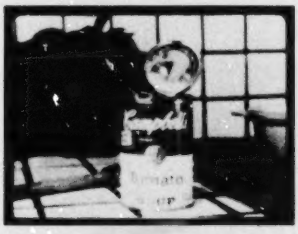

NARRATOR: And he decided he should do the same with food.

BORDEN: I mean to put a potato into a pillbox, a pumpkin into a tablespoon, the biggest sort of watermelon into a saucer.

54.

NARRATOR: What he did was put milk into a can, condensed milk. These are farmers bringing milk to the Borden plant.

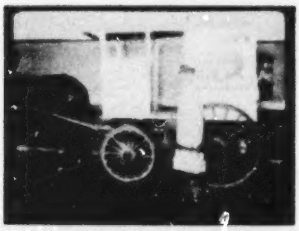
55.



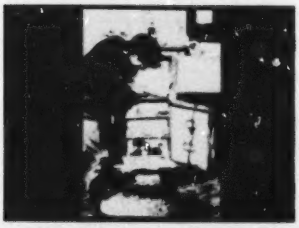
Condensed soup soon followed, and became such a staple on American kitchen shelves that *this* became one artist's image of the American culture in the 1960s.

56.

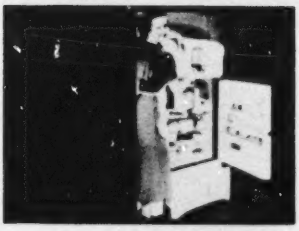
A hundred years ago, the Borden Company was also selling milk in bottles, and soon other companies were doing the same, like this Union Dairy wagon following hard after the Borden wagon in the 1920s.

57. 

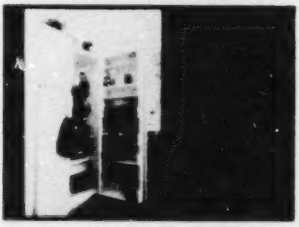
The milkman came to the door in those days, by the way.

58. 

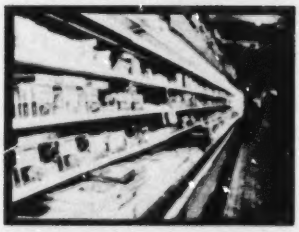
So did the iceman. Homes had iceboxes, kept cold by chunks of ice the iceman brought. Those things on the door are the ice tongs that gripped the block of ice so the iceman could carry it on his back. Our way of keeping food cold has changed from this...

59. 

To this 1930s gas refrigerator with a radio built into its top...

60. 

To today's refrigerator-freezer.

61. 

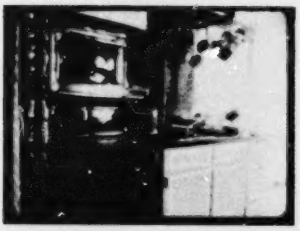
A whole new industry: frozen food.

62.

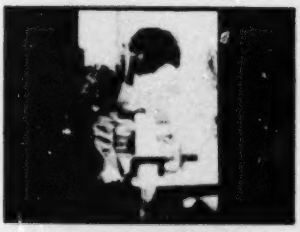
Stoves have changed, too. Look what a hundred years have done– from wood...

63.

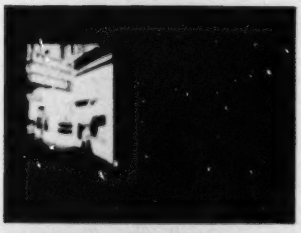
To gas...

64. 

To electricity and microwave ovens.

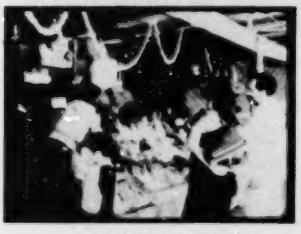
65. 

And it's not only the appliances that have changed. Our meals reflect the many cultures that have gone into making America.

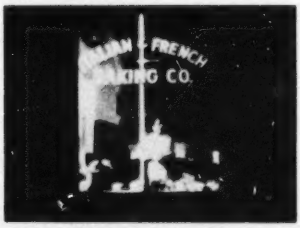
66. 

Immigrants have brought their own food traditions.

67.

68. 

69.

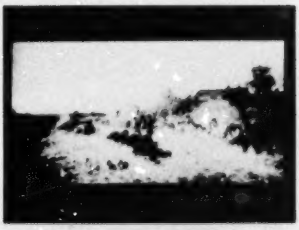



70.

71.

But one food has run like a theme through America from the very beginning. The early settlers found corn already here, central to the Native American diet.

72.



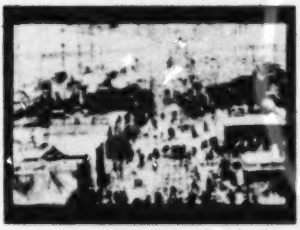
STEPHEN VINCENT BENET: And those who came were resolved to be Englishmen, gone to the world's end, but English every one...

73.

And they ate the white corn kernels parched in the sun, and they knew it not, but they'd not be English again.

74.

NARRATOR: Corn, part of the American image.

75. 

Two whole buildings at the Great Centennial Exposition in 1876 were devoted to selling popcorn.

76.

And then, of course, this very old American food met a new American art form: the movies.

77.

This movie scene of Charlie Chaplin eating his shoe is a funny treatment of something not so funny that's also been around since the beginning – hunger.

78.

America, land of plenty, but hunger has always been hiding here and there, off in lonely cabins or in big city alleys.

79.

And in the 1930s, during the Depression, whole armies of the jobless and the homeless lined up in breadlines...and outside of soup kitchens.

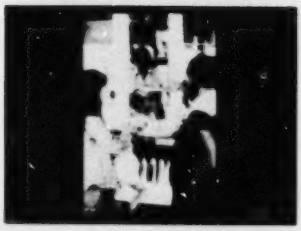
80.

81.

82.

Hunger can cripple. But so can the *wrong* food. It can sneak up on you.

83.



MAN: Okay, I've got two cheeseburgers, three cokes, one order of fries and an apple turnover.

84.

85.

MAN: What d'ya mean? I always salt everything before I taste it.

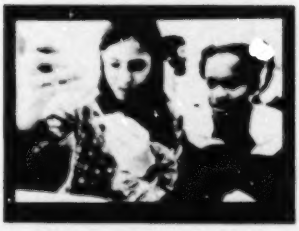
86.

WOMAN: You know, maybe John Cheever was right – these frozen potatoes *do* taste like soap.

87.

88.

89.



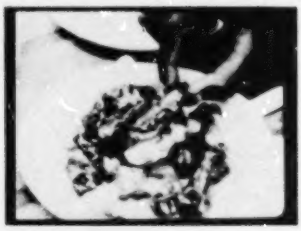
90.

WOMAN: Wouldn't you like a little more sugar on that, dear?

91.

92.

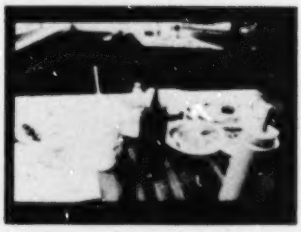
93.



94.

WOMAN: I don't feel so good...

95.



NARRATOR: Maybe we should start all over.

96.

You know, some good fresh eggs, amber grain and fruit from the plain, and see where we go from there.

## PICTURE SOURCES

1 Title slide, 2 Photo by Rachel Thompson; Titles by Charlie Berry, 3 Photo by Rachel Thompson; Title by Charlie Berry, 4 Photo by Rachel Thompson, 5 Culver Pictures, 6 The Metropolitan Museum of Art, 7 Collection of the Art Institute of Chicago, 8 Photo by Rachel Thompson, 9 The Cincinnati Art Museum — John J. Emery Fund, 10 The Detroit Institute of Arts, 11 Culver Pictures, 12 Chansonetta Emmons photograph, courtesy of Marius B. Péladeau, 13 Chansonetta Emmons photograph, courtesy of Marius B. Péladeau, 14 Brown Brothers, 15 Chansonetta Emmons photograph, courtesy of Marius B. Péladeau, 16 The Metropolitan Museum of Art, 17 Brown Brothers, 18 South Dakota Memorial Art Center Collection, Brookings, 19 Montana Historical Society, 20 Courtesy, The Bancroft Library, 21 Culver Pictures, 22 Brown Brothers, 23 Brown Brothers, 24 The Denver Public Library, Western History Department, 25 Courtesy Amon Carter Museum, Fort Worth, 26 Collection of the Art Institute of Chicago, 27 Pennsylvania Academy of Fine Arts, 28 Byron Collection, Museum of the City of New York, 29 Byron Collection, Museum of the City of New York, 30 California Historical Society, 31 California Historical Society, 32 Courtesy, The Bancroft Library, 33 Del Monte Corporation, 34 Chicago Historical Society, 35 Courtesy, The Bancroft Library, 36 Southern Pacific photo, 37 Southern Pacific photo, 38 Del Monte Corporation, 39 Courtesy, The Bancroft Library, 40 Del Monte Corporation, 41 National Food Processors Association, 42 Collection, Rachel Thompson, 43 Collection, Rachel Thompson, 44 Courtesy Landor Associates, Museum of Packaging Antiquities, 45 Courtesy Landor Associates, Museum of Packaging Antiquities, 46 Courtesy Landor Associates, Museum of Packaging Antiquities, 47 Del Monte Corporation, 48 Courtesy Landor Associates, Museum of Packaging Antiquities, 49 Courtesy Landor Associates, Museum of Packaging Antiquities, 50 Photo by Rachel Thompson, 51 Photo by Rachel Thompson, 52 Borden, Inc., 53 Borden, Inc., 54 Borden, Inc., 55 Photo by Rachel Thompson, 56 Brown Brothers, 57 Borden, Inc., 58 Brown Brothers, 59 Brown Brothers, 60 Photo by Rachel Thompson, 61 Photo by Doug DeFors, 62 Chansonetta Emmons photograph, courtesy of Marius B. Péladeau, 63 Brown Brothers, 64 Photo by Rachel Thompson, 65 Photo by Rachel Thompson, 66 Photo by Doug DeFors, 67 Photo by Rachel Thompson, 68 Photo by Doug DeFors, 69 Photo by Doug DeFors, 70 Library of Congress, 71 Library of the New York Botanical Garden, Bronx, 72 Collection of the Art Institute of Chicago, 73 Photo by Rachel Thompson, 74 Chansonetta Emmons photograph, courtesy of Marius B. Péladeau, 75 Brown Brothers, 76 Photo by Doug DeFors, 77 Museum of Modern Art, Film Stills Archive, 78 UPI, 79 UPI, 80 UPI, 81 Brown Brothers, 82 UPI, 83-96 Photos by Rachel Thompson.

## FILMSTRIP CAST

Narrator: Ray Reinhardt

Supporting Performers: William Hall, Mimi Ketelsen, Robin King, William Paterson, Sally Train, Marrian Walters.

Theme music played and sung by Pete Seeger (Folkways FA2323). Other music performed by Carmen Dragon and the School Broadcast Orchestra and Stage Band.

## FOLLOW-UP:
## Points for Discussion

"Food" is meant to engage the students' imaginations and foster their curiosity. At the same time, they may be expected to absorb the following basic information from viewing the filmstrip:

- that people spent a great deal of time growing and preparing food a hundred years ago
- that changes in American society, such as railroads and new kinds of containers, had a direct bearing on food
- that people were looking for new ways to make food portable, to keep it from spoiling, and to make it sell
- that advertising, on a grand and national scale, was just beginning
- that there have always been those in America who had too much to eat and those who had too little
- that packaging has become almost as important as the food inside
- that modern Americans, however much they eat, may not be eating well

Class discussion may be used to reinforce and amplify these broad themes.

How many students help their parents prepare meals? Have any of them helped bake a cake? Have any of them helped bake bread? If so, was it fun? How did the kitchen smell when the bread was baking? Is there anything that the students prepare all by themselves? If so, do they enjoy doing it? Would they like to learn to cook?

If any student has been to a farm, he or she might describe the experience to the class. What was grown on the farm? Were there animals? How large was the farm? Did the people who did the work in the fields own the land? Did they seem to enjoy living there? Students from rural areas who know about farm life might discuss how it is different today from a hundred years ago.

Would any students like to have lived on a farm a hundred years ago? What would have been nice about it? What would have been unpleasant? The last hundred years have seen an army of "time-saving" devices that have freed people, especially women, from the hard work that used to be needed to grow and prepare food for the family table. Do the students think that the time saved is being well used today? How much time goes to earning money to pay for processed foods and appliances?

Do they like to eat food that comes from different cultures, or do they like to stick to one kind of food? How many like pizzas, tacos, spring rolls, and pretzels? Where did those dishes originally come from?

Students might choose their favorite visuals from the filmstrip to discuss in class. (The notes on the visuals, p. 26, give information on media and artists.) The class might find out more about the media used. Why do they like the frames they chose? Did they make them hungry? Did they tell a story? What sort of story?

**FOLLOW-UP:**
**Student Projects**

What was the first thing that Henry Heinz sold in bottles? Where did J.H. Kraft get the idea for cutting and packaging cheese? What is the story about Clarence Birdseye on the river bank? What did a chemist named John T. Dorrance have to do with Campbell soups? What did W.K. Kellogg develop about a hundred years ago? The class might choose a familiar food and look into its history. Students might write a letter to the company for information. Was the food available a hundred years ago? When did it first come on the market? What did it come in? Has the labeling changed? Has the name changed? Whose idea was it in the first place? Has it involved the development of any unusual processes?

Many areas, even urban areas, still have colorful outdoor farmers' markets where growers bring their fresh produce, honey, nuts, and so forth. If there is such a market near the school, the class might visit it and each child buy a piece of fruit or a vegetable. Back in the classroom, they might display the food and photograph it, like frame #3 of the filmstrip.

The class might enjoy making ice cream the old-fashioned way, with a hand-crank. (These are available at some department stores and may be available from some relative or friend of one of the students.) The students should take turns turning the crank. When the ice cream has hardened and been eaten, students should say if they think

- it was worth it
- they would make it again
- it tasted different from the ice cream they usually eat

(Instead of making ice cream, the class might make butter in a butter churn, or bake bread, pit cherries and bake a pie, etc.)

Students might talk to older members of their families about changes in American food, and their experiences with food in the past. Do they remember food rationing in World War II? What were "victory gardens"? What were their favorite foods as children? How was the food kept cold? About how much time was spent each day preparing dinner? Who did the chores? Who did the dishes? Did the person who prepared the dinner work outside the home? Where did the family get its produce? Its eggs? Its milk? Have the older member of the family describe the kitchen of the home she or he grew up in. What was missing that is now in their kitchen? Did the family eat in the kitchen? (These interviews may be combined with other oral histories taken for this series to make up an ongoing class oral history project.)

Students might bring to class the packages from their favorite packaged foods. They might then list all the ingredients on the board and see which are basic foods and which are additives and preservatives.

Interested students might trace the revolution in packaging that has taken place in the last hundred years. What did the Uneeda Biscuit Company do in 1890? When did Owens invent the automatic bottle-blowing machine, and what difference did it make? What did DuPont do in 1923 about cellophane? When did aluminum become important in packaging, and when were plastic containers, such as polystyrene, first used?

## NOTES ON THE VISUALS

Frame No.

2 Close-up from set-up for frame #3; the letters of the title are on a cell overlay

3 Color photograph, Rachel Thompson photographer, Deardorff 8" x 10" camera with 4" x 5" back, Ektachrome tungsten 4" x 5", shot in studio with tungsten light

4 Close-up from set-up for #3

5 "L'Epiciere de Village," engraving by Chartaigner

6 "The Oxbow," oil on canvas by Thomas Cole (1801-1848); Cole started painting as a young man wandering around the frontier of Ohio; these early paintings paid for study in England and Italy, and when he returned he settled in New York and began painting the Hudson River Valley and the neighboring mountains; this painting shows the cultivated valley of the Connecticut River, but in one of his lectures Cole said that "the most distinctive, and perhaps the most impressive, characteristic of American scenery is its wildness"; students might find paintings or photographs of their own area when it was still wilderness—do they recognize it?

7 "Herring Net," oil on canvas, 1885, by Winslow Homer (1836-1910); Homer was apprenticed to a lithographer in Boston; students might find out what a lithographer does and what the word "litho" means; Homer opened a studio in New York and began illustrating some of the new magazines that were becoming such an important medium in America; he covered the Civil War for *Harper's Weekly;* after the war, he painted rural scenes (see #10) and then, in 1881, a trip to England drew him into seascapes, and the rest of his life was divided between the rugged coast of New England and the blue waters of the Caribbean; independent of artistic trends, he said "If a man wants to become an artist, he should never look at paintings," but he was nevertheless greatly influenced when he discovered Japanese prints

8 Color transparency shot by Rachel Thompson with Nikon F2 camera, 24mm lens, Ektachrome film

9 "Two Girls Fishing," oil on canvas, 1912, by John Singer Sargent (1856-1925); a famous portrait painter, Sargent traveled through Europe most of his life, but was very American in his interest in realism and in painting clearly-defined characters; do the students think these girls look like real people?

10 "The Dinner Horn," oil on canvas, by Winslow Homer (see note #7); the surface of this painting has cracked over the years; students interested in painting might find out what it is that preserves a painting—what part do heat, light, and moisture play, and what part is played by the preparation of the canvas and the paints when the painting is done?

11 Black and white photograph, photographer unknown; many photographs in various American archives carry within themselves the only information we have, the name of the photographer, the place, and the date having long since been lost; students might study this frame (or any of the others in this filmstrip whose photographers are unknown), and see what they can tell about the place, the time, and perhaps the attitudes or interests of the photographer

12 B/w photograph, "Feeding Time, West New Portland, Maine," about 1905, Chansonetta Emmons photographer (1858-1937); Emmons came from rural Maine and traveled around New England, with two trips to the Carolinas, shooting everyday scenes of rural life; some of her photographs were shot with a 1904 Century 5" x 7" camera that still exists; her brothers developed and patented the Stanley Dry Plate process in the 1880s, and it was during this time that Emmons became interested in photography; interested students might research past photographic processes; how do they think these photographs of Emmons' compare in clarity and detail to today's photographs shot with film?

13 B/w photograph, "Piglets, Kingfield, Maine," about 1906, Emmons photographer (see note #12)

14 B/w photograph, photographer uk

15 B/w photograph, "Old Table Chair No. 5, West New Portland, Maine," 1901-1903, Emmons photographer (see note #12); the back of the chair is a hinged table-top; notice the monogram on the photograph: CSE

16 "The 9:45 A.M. Accommodation, Stratford, Connecticut," oil on canvas by E.L. Henry (1841-1919)

17 B/w photograph, NYC circa 1880's, photographer uk

18 "Something for Supper," oil on canvas, by Harvey Dunn Dakota Memorial Art Center Collection, Brookings

19 "A Bronc for Breakfast," oil on canvas, 1908, by Charles Russell (1864-1926); Russell and Frederic Remington were the two best-known painters of the Far West, and both painted Native Americans and cowboys with what one critic has called "vigor and understanding"

20 B/w photograph, "Sam the Cook," photographer uk

21 B/w photograph, "Gold Miners Watson Russ and Bill Taylor," photographer uk

22-24 B/w photographs, photographers uk

25 B/w photograph, "Overman Bicycles," photographer uk; this may have been used to promote the bicycles, which were fairly recent inventions

26 "Chez Mouquin," oil on canvas, 1905, by William Glackens (1870-1938); one of the group of rebel painters called The Eight, Glackens started his professional career as a newspaper illustrator, then came under the influence of Robert Henri and joined those who felt art should be a direct comment on the life around them; the boldness of their techniques and their unromantic subject matter disturbed some critics, who dubbed them "The Ash Can School"

27 "Infantry in Arms," oil on canvas, 1887, by William L. Lippincott

28 B/w photograph, "Ladies Luncheon at Delmonicos in 1902," Byron photographer

29 B/w photograph, "Riding-Club Dinner," 1903, Byron photographer

30 Hand-tinted photograph, 1906, photographer uk

31 Menu from Hotel Del Coronado, Wednesday, June 7, 1893

32 "The Great West," a Currier & Ives print; the firm of Currier & Ives perfected the means of mass producing lithographs of such high quality that they were suitable for framing; many artists were responsible for the lithographs themselves

33 B/w photograph, "Loading Bins of Fruit Aboard an Eastbound Freight Car," photographer uk

34 Chromolithograph, "Ten Minutes for Refreshment," 1886, promotional, originally published by the Great American Tea Company

35 Engraving

36 B/w photograph, early 1900s, photographer uk, but probably on assignment for Southern Pacific; notice the fresh flowers and the number of waiters per car

37 B/w photograph, photographer uk

38 B/w photograph, "Sorting Dried Fruit," photographer uk

39 Oil painting, artist uk

40 B/w photograph, photographer uk

41 Color photograph of old can from the National Food Processors Association collection

42 Color photograph of crate label, artist uk

43 Color photograph of orange crate label, artist uk; these labels were placed on the ends of wooden crates; today they are collectors' items and are often framed and hung on walls

44–46 Color photographs of old packaging, shot at the Landor Associates Museum of Packaging Antiquities in San Francisco, Rachel Thompson photographer, Nikon F2 camera on a tripod, with a 50 mm lens, against a background of black velvet, using window light, EPD Ektachrome Daylight film

47 Advertisement, "The Modern Genie of the Can," illustration by Robert Kearfott, first appeared in The Saturday Evening Post, April 21, 1917

48 & 49 Same data as #44–46

50 & 51 Color photographs, Rachel Thompson photographer, Nikon F2 with 50 mm lens, shot in studio with strobe light, Ektachrome film

52 Lithograph

53 Lithograph, advertisement, originally published on back cover of June 1906 issue of *The American Monthly Illustrated Review of Reviews*

54 B/w photograph from the Borden Company archives

55 Color photograph, Rachel Thompson photographer, Nikon F2 with 50 mm lens, with strobe light, Ektachrome Daylight film; students interested in contemporary art might find reproductions of food art, including the paintings of Andy Warhol (1925– ) of Coca Cola bottles, Heinz Tomato Ketchup, and Campbell's Soups (referred to in the script of the filmstrip); Warhol's paintings seem to stress the uniformity of mass-produced culture, neither condemning that culture nor approving of it; many Pop Art artists avoid presenting a clear point of view; do the students feel art should show the artist's point of view? could having no point of view in itself be a point of view, a rebellion against past assumptions about the role of art?

56–59 B/w photographs, photographers uk

60 Color photograph, Rachel Thompson photographer, Nikon F2 camera with a 35 mm lens, strobe light, Ektachrome film

61 Color photograph, Doug Defors photographer, Canon F1 (35 mm) with a 28 mm lens, Ektachrome Daylight film using available light

62 B/w photograph, "Home Bodies, Vermont, 1918," Chansonetta Emmons photographer (see note #12); do students think that these photographs of Emmons' might have been influenced by the "genre" painters of the 1880s (see note #72)?

63 B/w photograph, photographer uk

64 Color photograph, Rachel Thompson photographer, Nikon F2 on tripod with 35 mm lens, Ektachrome Daylight film, shot with available light

65 Color photograph, Rachel Thompson photographer, same data as #60

66 Color photograph, Doug DeFors photographer, same data as #61

67 Color photograph, Rachel Thompson photographer, Nikon F2, 24mm lens, shot in daylight, with Ektachrome daylight film

68 & 69 Color photograph, Doug DeFors photographer, same data as #61

70 Lithograph, 1871, advertisement, which probably hung in some establishment in New York City's Bowery, text in both English and German

71 Colored illustration from *Plantae Medicinales*, 1833, by T. Nees Esenbeck

72 "Corn Husking Bee," oil on canvas, 1876, by Eastman Johnson (1824-1906); Johnson, like Homer (see note #7) was apprenticed to a lithographer in Boston, but early decided to be a painter; he studied in Holland and returned to America where he painted portraits of wealthy people as well as scenes of rural life in New England and the Midwest; story-telling paintings were popular until the end of the century; these "genre" paintings, which depicted scenes and subjects from everyday life, specialized in keenly-observed details, and Johnson is considered the greatest of the "genre" painters of the late 1880s

73 Color photograph, Rachel Thompson photographer, same data as #3

74 B/w photograph, "Husking Corn, Kingfield, Maine," about 1901, Chansonetta Emmons photographer (see note #12); this farmer is Emmons' brother

75 B/w etching, artist uk

76 Color photograph, Doug Defors photographer, same data as #61

77 B/w still from the b/w movie, "The Gold Rush" from United Artists 1925

78 B/w photograph, photographer uk

79 & 80 B/w photographs, photographers uk

81 B/w photograph, photographer uk

82 B/w photograph, Harry B. Collins, Jr., photographer

83-95 Color photographs, Rachel Thompson photographer, Nikon F2, 35 mm lens, strobe light, Ektachrome Daylight film

96 Color photograph, Rachel Thompson photographer, same data as #3

**GLOSSARY**
**of unfamiliar words and phrases**

| | |
|---|---|
| amber | a fossilized resin, used here as an adjective to describe the color, a rich yellow-brown |
| appliance | a device or machine designed for a particular household use |
| brand name | a mark or label of identification; a trade mark |
| bronc | from *bronco,* a small horse native to the western U.S.; a mustang |
| chuck wagon | a wagon equipped with stove, utensils, and food that serves as a movable kitchen |
| churn | to stir or agitate cream until it becomes butter |
| cinnamon bark | a bark of a tree of the East Indies, which is ground into an aromatic spice |
| condense | to make more dense or compact |
| cure | to prepare by salting or smoking so as to preserve |
| delicacies | choice foods of fine quality |
| embalmed | kept from decaying by treating with chemicals, usually referring to dead bodies |
| enterprising | willing to take risks and try new things |
| food traditions | choices of food and ways of preparing them in different cultures |
| frontiersman | a man on the edge of settled land |
| ginger root | the rootstalk of a tropical herb grown in the East Indies, China, and Africa, which is ground into a spice or used in slices |
| Great Depression | the economic slump of 1929-1939; though here referring to America, the economic difficulties were worldwide |
| homesteaders | those who settled on the frontier on land granted by the government |

| | |
|---|---|
| idyllic | dreamlike, wonderfully pleasant |
| immigrants | those who move into one country from another |
| impeccable | faultless, flawless |
| label | a descriptive part of a container or cover |
| luxuries | the best and most costly things |
| mass production | means of making something in great quantity by using specifically-designed machines and techniques such as assembly lines |
| microwave | an extremely short electro-magnetic wave; used in ovens for rapid, heatless cooking |
| packaging | a container and its presentation |
| pickle | to treat in brine or vinegar so as to preserve |
| portable | able to be carried easily |
| preserve | to keep, to protect from spoiling |
| produce market | the part of the city or suburban area where vegetables and fruit are sold to storekeepers |
| promotion | technique for selling |
| refrigerator cars | freight cars with built-in cooling systems |
| resolved | determined |
| slaughterhouse | a place where cattle and hogs are brought to be slaughtered, butchered |
| slaughtered | butchered, killed |
| stampede | animals running wildly out of control |
| translate | usually meaning to change from one language to another; here meaning to move from one place to another |
| yeast | a mass of minute fungi that multiply when combined with starch or sugar, used in making both beer and bread |

## RECOMMENDED REFERENCES


*The American Heritage Cookbook,* American Heritage Publ., 1964

Esther Aresty, *The Delectable Past,* Simon and Schuster, 1969

Daniel J. Boorstin, *The Americans: The Democratic Experience,* Random House, 1973

Letitia Brewster and Michael F. Jacobson, *The Changing American Diet,* Center for Science in the Public Interest, 1978

Dale Brown, *American Cooking,* Time-Life Books, 1968

Richard Osborn Cummings, *The American and His Food,* Arno Press, 1970

Paul Dickson, *The Great American Ice Cream Book,* Atheneum, 1973

Peter S. Feibleman, *American Cooking: Creole and Acadian,* Time-Life, 1971

*Foods of the World,* series, Time-Life Books, 1970s

Euell Gibbons, *Stalking the Wild Asparagus,* David McKay, 1962

John L. Hess and Karen Hess, *The Taste of America,* Grossman, 1977

Jeffe Kimball and Jean Anderson, *The Art of American Indian Cooking,* Doubleday, 1965

Peter R. Limburg, *The Story of Corn,* Julian Messner, 1971

Helen Walker Linsenmeyer, *From Fingers to Finger Bowls,* Copley Bks, 1976

Russell Lynes, *The Domesticated Americans,* 1963

John W. McCoubrey, *American Art, 1700-1960,* Prentice-Hall, 1965

John McPhee, *Oranges,* Farrar, Straus and Giroux, 1967

Daniel M. Mendelowitz, *A History of American Art, 2nd ed.* Holt, Rinehart and Winston, 1960

Marius B. Péladeau, *Chansonetta, The Life and Photographs of Chansonetta Stanley Emmons,* 1858–1937, Maine Antique Digest, 1977

Waverley Root and Richard de Rochemont, *Eating in America, A History,* William Morrow, 1976

Howard S. Russell, *A Long Deep Furrow, Three Centuries of Farming in New England,* University Press of Virginia, 1976

Reay Tannahill, *Food in History,* Stein and Day, 1975

Eliot Wigginton, ed, *The Foxfire Book,* Anchor Press, 1972

Roger J. Williams, *Nutrition in a Nutshell,* Dolphin, 1962

## HISTORICAL NOTES

Chevron School Broadcast has been engaged in providing educational programs for schools for over 52 years. Originally begun as a music appreciation series on radio, the first broadcast took place on October 18, 1928, to an audience of 72 schools, the total number possessing radio sets in the entire Pacific West.

As our audience grew, talent on the show was augmented by a dramatic cast and a full symphony orchestra, for many years under the baton of Carmen Dragon. During the "Golden Age of Radio," more than 10,000 schools were regular listeners. In 1970, we began distributing copies of our programs directly to school libraries.

Over the past half-century, a vast range of talent has appeared: Louis Armstrong, Jack Teagarden, Huddie "Leadbelly" Ledbetter, Stan Getz, Jean-Pierre Rampal, Dizzy Gillespie, Joan Brown, Rafer Johnson and Joseph Raffael. The programs of the School Broadcast have won every award in broadcasting, including two Peabody Medals, and the filmstrips have won first prize in the San Francisco Cable Car Film Competition, and a Silver Medal in the 22nd International Film & TV Festival of New York.